

The Conning Tower

THE VANDAL WISH

Thou restless wind that wings above my head,
Thou flame of freedom burning in my blood,
Get thee away, and cease tormenting me
With all thy dream-brewed longings and vague hopes;
And if thou must find one to tantalize,
Seek out my love, and whisper unto her
Thy quaint vagaries and thy still unrest!
Tease thou her hair, and tattle at her lips;
And thou wilt find in her clean, waiting heart
An instrument more dear to play upon
Than Orpheus ever quickened into life:
So maiden-pure its music, and so clear
Its every canticle thou wilt believe
Her shyest song the very breath of God!
To her, then, O! thou sacred infidel,
Tell all thy secrets, teach thy dissonance:
And when thou hast obtained her private faith,
Whisper to her the love that holds me thrall,
Whisper the things I cannot dare unfold:
How all my days are strainings after speech
And all my nights become one silent voice.
Speak low, thou wind, that she may know thee true:
And when tonight she prays in maiden-wise
For all things good and pure, do thou steal in—
Careful of rustling at thy curtained gate:
And careful, too, against beholding there
If aught be evident of such truant toes
As peep about and blush upon the moon,
Impatient for the kiss of the smooth sheets;
More careful yet of contemplating how
The tender breasts yearn so exultingly
Against the subtle touch of the soft lace:
Beware lest thou be caught by the enmeshment
Among those night-enchanted strands of gold
Caressed to silver by the seeking stars—
And then, O! wind, most sacrilegious wind,
Whisper thou gently to her mother-heart
How, when I kneel to God, I think of her!

F. T. K.

Thanks to the unled prosperity of this nation, the number of men on the verge of starving is negligible, so our streets look like the celebrated mischief.

The rumor reaches us that the Contribution will have its annual dinner on or about January 12, when the watch will be presented to Archie. Who will make the speech of presentation has not been decided. It may be Mr. Gelett Burgess, and it may be Mr. Old Bob Benchley again.

Not Slamming the Owner; or, De Mortis, Etc.

[From Gleanings in Bee Culture]

For Sale—80 colonies of fine bees at Tularosa, N. M.; good location; good place to live, because owner deceased. Address N. B. DeWitt, care of E. P. & S. W. Ry., Douglas, Ariz.

It is breaking the hearts of many Wall Street speculators to know that this terrible war is still going on, and they want peace, and all that, but, as Ulysses observed to Circe, a man's first duty is to his family.

"How can Mary Garden pay \$5,000 for intimate silks and muslins when people in France are starving?" said Mr. W. K. Booth, as he reserved two tables for New Year's Eve.

Gotham Gleanings

***Richie Frank of Chicago is in our busy midst.
***Next Sunday will be Christmas Eve hereabouts.
***Many of our townspeople were shoveling snow Friday.

***Font Fox was a long time getting to work Friday on a/c of the snow.

***The subway service is bad, it being a lot worse than it has any excuse to be.

***Quite a quantity of the "beautiful" fell Friday covering Mother Earth with a white mantle.

***Geo. Ade of Brook Ind was in Gotham Friday he and Ort Wells taking in Laurette Taylor's show.

***Ernest Julian of Omaha and here went to the nat'l capital Tuesday to investigate the high cost of print paper.

***Ye scribe is thinking of taking out some more life ins., but we know just who is going to write the policies, so ins. agts. please N. B.

***Com. Fetherston had a hard time getting men to shovel snow Friday, work being so plentiful, thanks, or rather on a/c of the war.

***Harry Dick was a pleasant caller Thursday, and Harry Dounce and Leon Cunningham Wednesday. Come again boys is our welcoming message.

***The World is taking up the agitation we began many years ago for more mail boxes in this city. Thanks to a crusade we began in 1906 Gotham has street signs that are pretty decipherable now.

***H. H. Kohlhaas is back from a visit to Europe, the far famed continent. Mr. Kohlhaas who used to be editor of the Kansas City Inter Ocean was asking Ray Leek about us, and told Ray he remembered the time we were on the Denver Post.

***Cope Townsend Edna Ferber's landlord has decided to take over the Park Ave. Hotel and we hope that next summer he will put a rule into effect making all men guests who have rooms with windows giving on the court where the tables are pulled down the shades before going to bed.

***Mark S. Holstein the w. k. atty at law entertained a large party at cards in his rooms last Sat. eve. Mont Glass of New Rochelle was the heavy winner, as usual lately, but in the days when he used to play in Sewell Collins's studio he used to lose, ask Charley Wms. or Ted Hovey or Harry Cleaver if he didn't.

"Cross Eyes Clew Leads to Arrest on Theft Charge," runs an Evening Telegram head. "I thought the guy looked crooked," writes Dud.

He had associated with members of the company and others whom were addicts.—The World.

Addicted to cyrriline?

What is pleasant, gazing out the window at the beautiful—in pictures—snow, than to meditate on the engrossing fact that the queen of the citrus-fruit carnival at San Bernardino, Cal., is Mrs. Hazel Nutt.

Motor mergers are the o. of the d. Which introduces the observation that Margaret Metz, of Hackensack, has just been married to Stuart Ford, of Morristown.

Among those licensed to wed in Scranton are Joe Touch, of Archbald, to Angeline Pinch, of Carbondale.

"We are animated by the best feelings toward everybody," said Herr Alfred Zimmerman.

When the Germans get mad, however, Heaven help the Belgians! F. P. A.

The Academy of Design Opens Its Winter Show

Conservatives and Progressives Unite in the Commemoration of an Event in Our Artistic Beginnings

By ROYAL CORTISZOZ

The invitation issued by the Academy of Design for the reception opening its winter show at the Fine Arts Building records the fact that this affair is commemorative of the one hundredth anniversary of the first exhibition of paintings and sculpture held in New York City. It is a stimulating idea, carrying us at once back to the group of enlightened citizens who at the dawn of the last century invented "The New York Academy of the Fine Arts" and commissioned Robert R. Livingston, our Minister to France, to ship to this country plaster casts of the Apollo Belvedere and other renowned antiques. The indispensable Dunlap tells how these talismans were exhibited in a circus or riding school on Greenwich Street. "This did not attract much attention," he plaintively adds, "and the funds of the society suffering, the casts were packed up and stored." But it is thanks to the good seed then sown that New York has had a century of exhibitions and the Academy has done well to remember the pioneers. It might even have risked a little retrospective section, dedicated to old portraits and kindred souvenirs. It has preferred to pay its tribute, we must assume, in the character of the collection it has made of current works of art.

The Academic Idea, After a Long Test

Is the tribute worthy? There are two ways of answering that question. One might, legitimately enough, look into questions of technique and style, seeking to find out if the influence of the Academy upon American art has justified the hopes of the founders, making a better and stronger school. But that opens too large a field of inquiry for our present purpose, too complex, and, in fact, not altogether relevant. It is, after all, a matter of an exhibition that is in question. Is this one as good as its historic predecessor? We cannot say. We missed the earlier show. But this one is as good as it ought to be? Is the Academic idea, as embodied in exhibitions, as important as it ought to be after a hundred years? Not at all. This is just one more "Academy," which is to say a mildly interesting array of paintings and sculptures, a few of them delightful to see and the rest mediocre, negligible. The only sign of growth discernible is that afforded by the ease with which the conservative and the progressive lie down together. Exhibitors once to be reckoned as malcontents, outsiders, now comfortably rub elbows with their former foes. It is something, but not much, for the younger men are far from providing the observer with any very exciting sensations. It so happens, indeed, that they must yield on the whole, to one of their seniors, the late William M. Chase.

It is delightful of the organizers to borrow from the Union League Club the old painting by Chase, "Ready to Ride," which dates from his earlier period, the period of his association with Duveneck in Munich. He was full of ardor, already very skilful, and fortunately inspired by Rembrandt and the Dutch school generally to give his work a certain "body" not always characteristic of his later productions. There are some beautiful blacks in this canvas. The face is not powerfully but at least very deftly modelled. The whole thing is workmanlike, painterlike, in its essence Chase at his best. And it makes a rather perilous touchstone, perilous for scores of the exhibitors round about. There is nothing paradoxical in the statement that many of the pictures here are workmanlike without being painterlike. That is to say they suggest only the mechanical adroitness of Chase's craft, not the flair, the feeling, that pulled him through.

The severest shock to our confidence in the portraits make but a poor showing. Mr. Philip Hale's "Cap'n Peter Turner," rightly awarded the Proctor prize, is admirable for its breadth and sincerity, an impression full of character. There are one or two portraits by Mr. Meyerowitz, Miss Nan Watson and Mr. Emil Fuchs which have similar merits. The studies in a more elaborate vein are not often arresting. One of the best is Mr. Lockman's "Portrait of Miss S." a capital example of swift, easy handling. Mr. Gauley, in his "Lady in White," is more satisfactory than he has been in some years, because the hardness is beginning to fall away from his method. Apropos of hardness, Mr. John De Costa's vast

drawings done for "The Sleeping Beauty," "Blue Beard," "The Story of the Three Calendars," "Aladdin and the Wonderful Lamp," "Fairy Tales of the Alps," characters and settings for W. B. Yeats's play, "At the Hawk's Well," or "Waters of Immortality," and three caricatures entitled "Mr. John Sargent," "Somewhere in Bolshoi," "Lord Kitchener Shows Emotion" and "Lord Kitchener at the Zoo," should Auld Acquaintance Be Forgotten? Caricatures are not Mr. Dulac's forte. He may neither love nor understand nature, but these drawings of noted personages he has given ideas—ideas that he can borrow from the pages of comic supplements rather than from any appreciation of humor or understanding of character. His study of Sargent, for example, derives humor through the exaggeration of parts neither salient nor characteristic, by some use of the bag of tricks which generations of conventional humorists have kept by them as guards against possible lapses of power in the conceptual faculty, for those frequent moments when their nimble and lettered or lazy. The psychologist who makes the best caricaturist is a lover of mankind, not a lover of mankind, is purely and simply and even wonderfully a painter of pretty pictures. And his pictures—the word is used in its primitive sense—as pictures should, savor of the theatre. There is, of course, no more reason why we should expect caricatures to be realistic here than we do elsewhere. Indeed, the criticism of Dulac that we hear from the overzealous resembles somewhat the weight of a sledgehammer brought to bear upon a pin.

He is, though French, of the English school of the grotesque illustrators that includes, as perhaps its greatest master, Mr. Arthur Rackham. As a craftsman he has the enviable ability to carry out finally and conclusively the designs which occur to him upon the inception of his pictures, and, in addition to this, a fair inventive or rather adaptive faculty. Mr. Birnbaum, in the introduction to the catalogue, dwells at length upon Dulac's love of the Oriental. We find that this is borne out to some extent in the pictures, particularly in those deriving from Persian sources. Having passed through the hands of this master draftsman, the designs which occur to him upon the inception of his pictures, and, in addition to this, a fair inventive or rather adaptive faculty. Mr. Birnbaum, in the introduction to the catalogue, dwells at length upon Dulac's love of the Oriental. We find that this is borne out to some extent in the pictures, particularly in those deriving from Persian sources. 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